

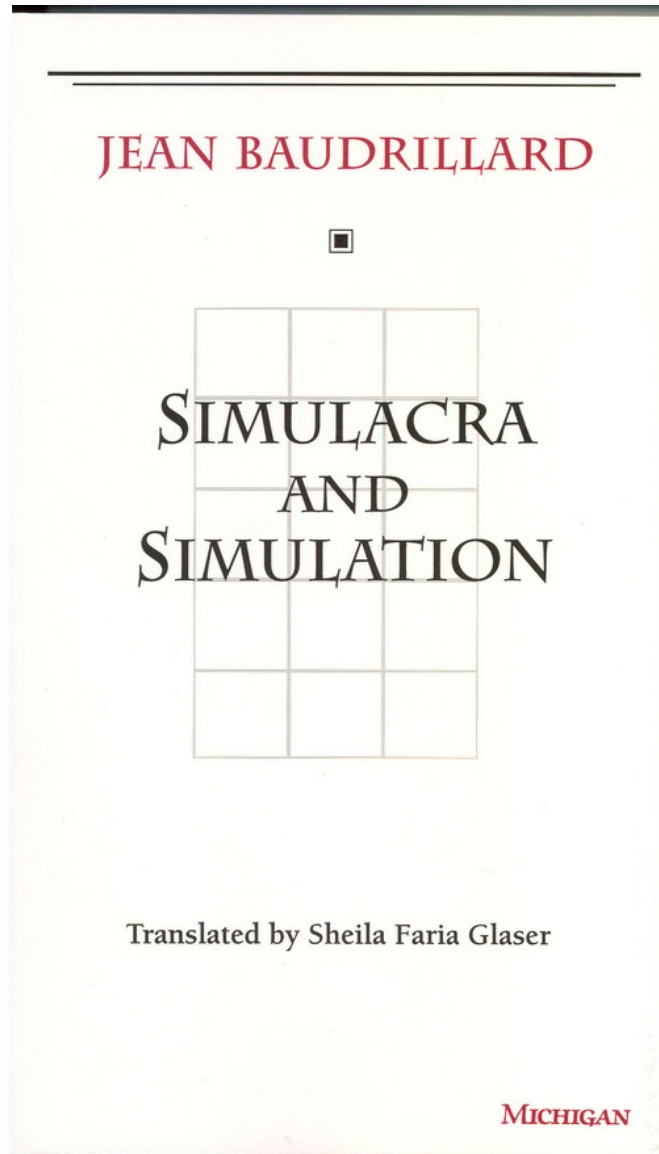
Ways of Perceiving

Curation, Commentaries and Compositions.





The Loss of the Real



Baudrillard, *Simulacra and Simulation* (1981)

The postmodern world makes everything a simulacrum, a copy of reality – there is no longer a realm of the ‘real’ versus that of imitation or illusion; there is only simulation.

Simulacrum/Simulacra

- ‘Likeness, similarity’: a representation of something, such as a statue or a painting, especially of a god.
- An image without the substance or qualities of the original
- An inferior copy (Plato)



- Three versions of Duchamp's *Fountain*: original photographed by Alfred Stieglitz (1917), Replica of lost original (1964), Bronze *Fountain* by Sherrie Levine (1991)

A simulacrum

- is a copy without an original
- is a version of reality with no basis in reality other than itself

The ecstasy of communication



The Gulf War
did not take
place

Hyperreality

- The desert of the real
- The loss of distinct boundaries between reality and illusion



- Nick Holt, *Guys and Dolls* (2010)

<https://www.youtube.com/watch?v=1hcfa4btv2M>



- Security Marine Bank, Wisconsin (c.1971)



‘A perfect model of all the entangled orders of simulation.’



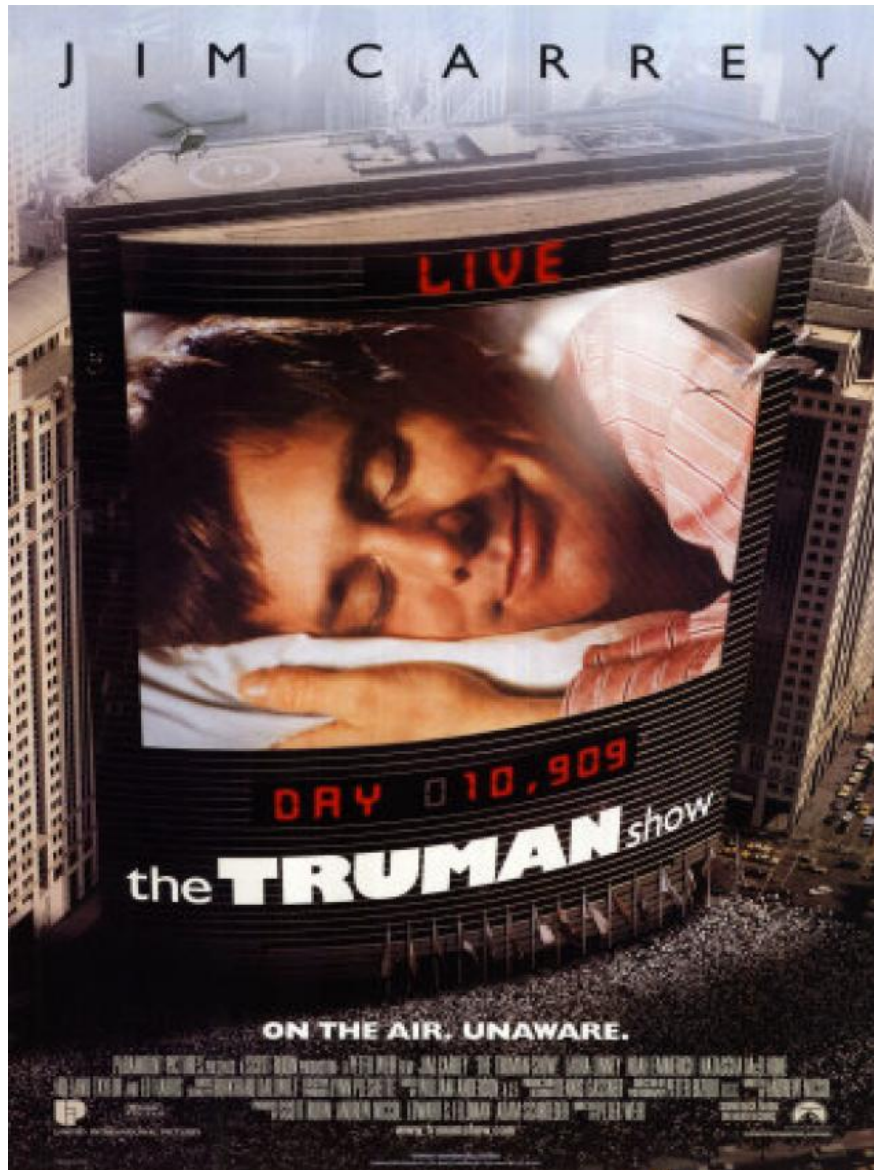
Main Street USA, Disneyland

‘Disneyland is presented as imaginary in order to make us believe that the rest is real, when in fact all of Los Angeles and the America surrounding it are no longer real, but of the order of the hyperreal and of simulation.’

JEAN BAUDRILLARD



Poundbury, Dorset



Peter Weir, *The Truman Show* (1998)



Virtual reality, video gaming and
'games transfer phenomena'



- Larry and Andy Wachowski,
The Matrix (1999)



<https://www.youtube.com/watch?v=pUyrgEtzbvM>



- Illusion
- Reality



- Illusion
- Reality
- Reality within illusion



- Illusion
- Reality
- Reality within illusion
- Illusion within reality

Precession of Simulacra

- The sign represents a basic reality
- The sign misrepresents or distorts reality
- The sign disguises the fact that there is no corresponding reality underneath
- The sign bears no relation to reality at all

The sign misrepresents or distorts reality



During the 16th Century Reformation thousands of religious paintings and statues were destroyed or defaced because they were perceived to distort or diminish divine reality.

The sign misrepresents or distorts reality



- Examples of *trompe l'oeil* paintings by John Pugh

The sign misrepresents or distorts reality



Instagram



- Our social media or digital self

The sign disguises the fact that there is
no corresponding reality underneath

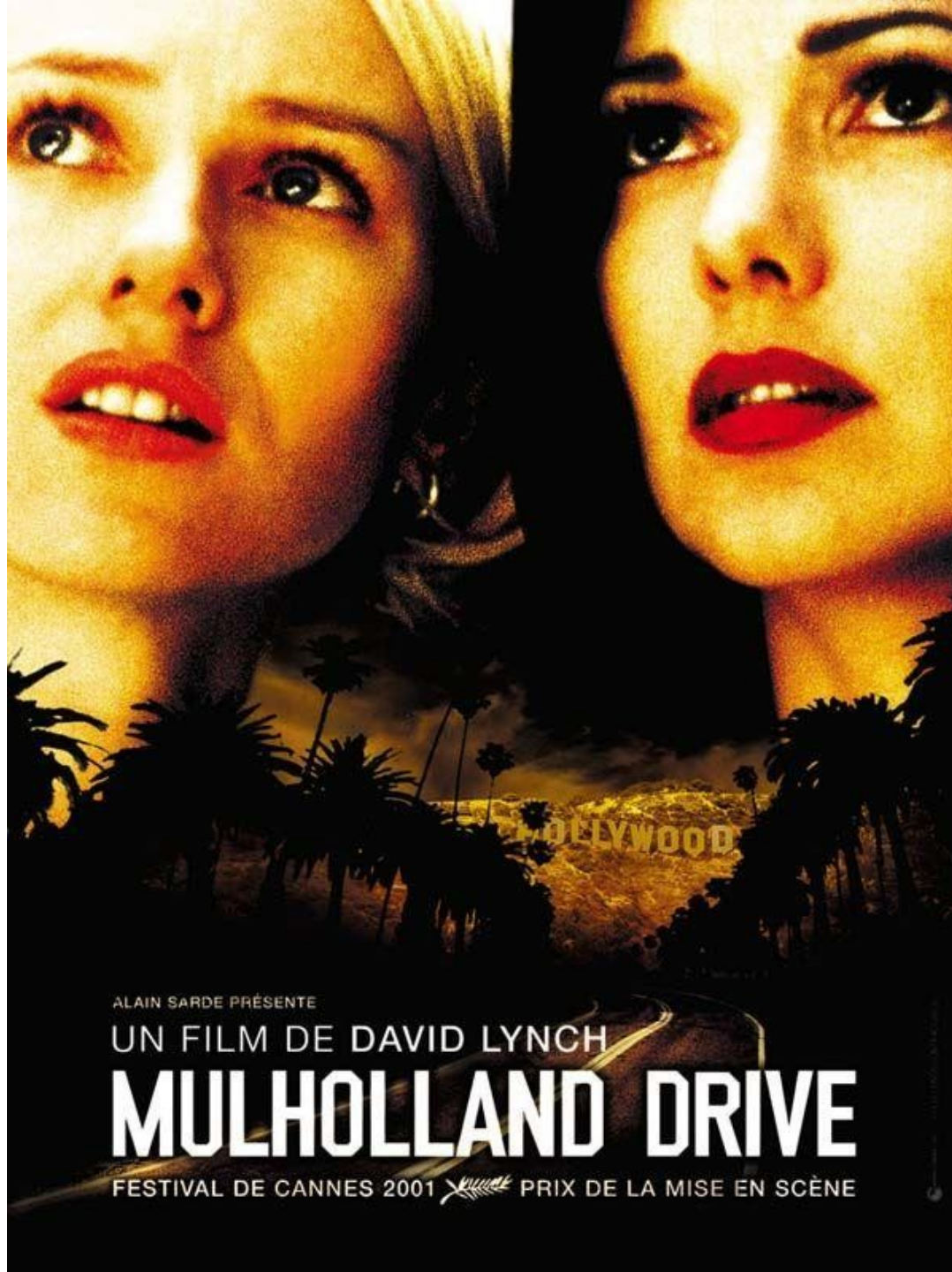


- Best Supermarkets

The sign disguises the fact that there is
no corresponding reality underneath



'Ancient Roman
ruins', Parc
Monceau, Paris
(built 1773-1778)



The sign bears
no relation to
any reality at all

- David Lynch,
Mulholland Drive
(2001)

The Poetics of Space

Bachelard, G. (1958) *The Poetics of Space*. Boston: Beacon Press

*The house constitutes
a body of images that
give mankind proofs
or illusions of stability.*

Bachelard, G. (1958) *The Poetics of Space*.
Boston: Beacon Press



“We read a house”
“We read a room”

Bachelard, G. (1958) *The Poetics of Space*.
Boston: Beacon Press



*Our epoch is one in which space takes
for us the form of relations among sites.*

Foucault, M (1984) *Of Other Spaces: [Utopias and Heterotopias](#)* Architecture /Mouvement/ Continuité October ("Des Espace Autres," March 1967
Translated from the French by Jay Miskowiec)

Utopias and Heterotopias

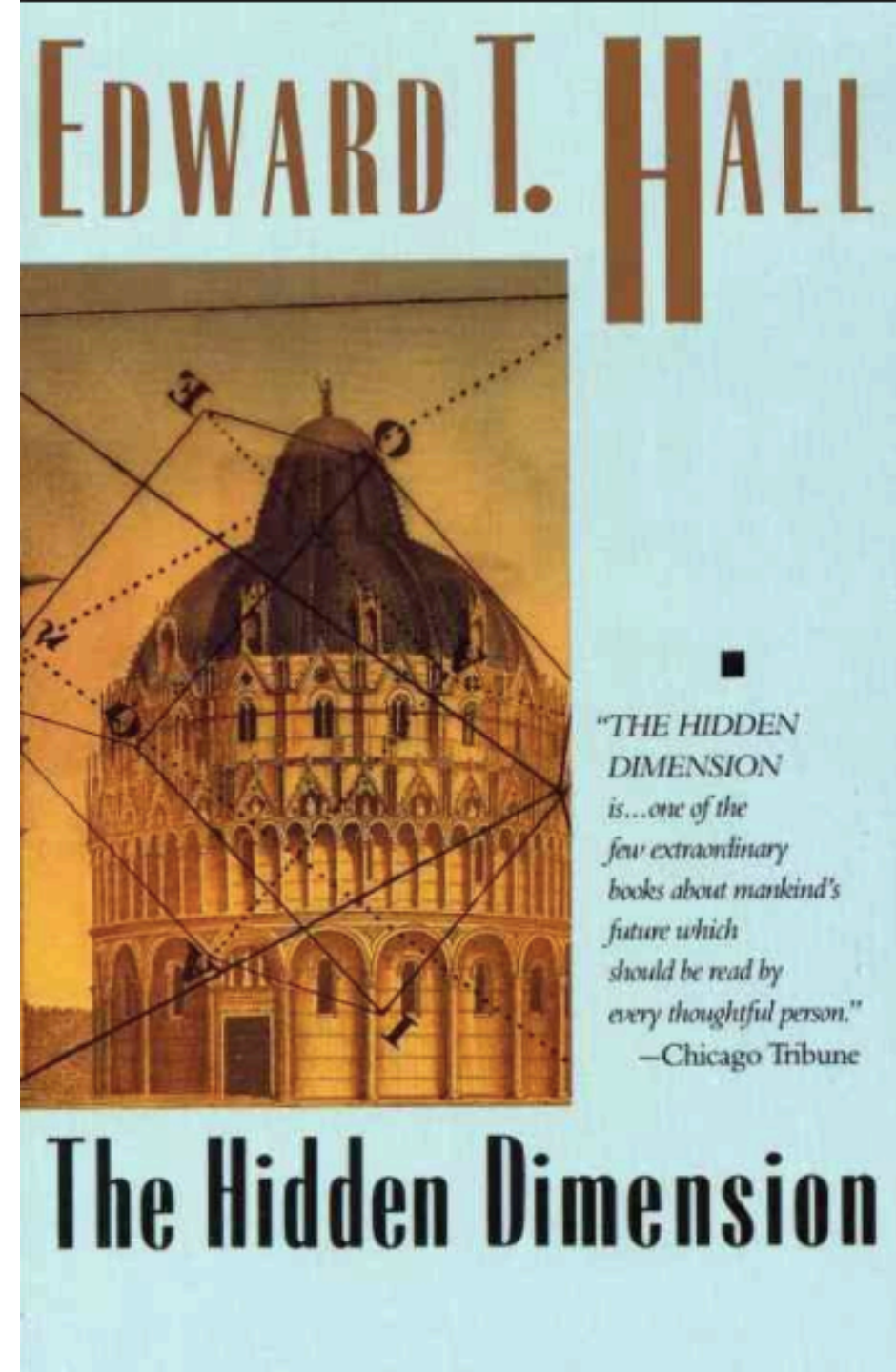
Foucault, M (1984) [*Of Other Spaces: Utopias and Heterotopias*](#) Architecture /Mouvement/ Continuité October ("Des Espace Autres," March 1967 Translated from the French by Jay Miskowiec)

Some thirty inches from my nose
The frontier of my person goes,
And all the untilled air between
Is private pagus or demesne.
Stranger, unless with bedroom eyes
I beckon you to fraternize,
Beware of rudely crossing it:
I have no gun, but I can spit.

W. H. Auden in "Prologue: The Birth of Architecture." ssqwsefdsasrtyuiop[

Edward T Hall - 'Proxemics'

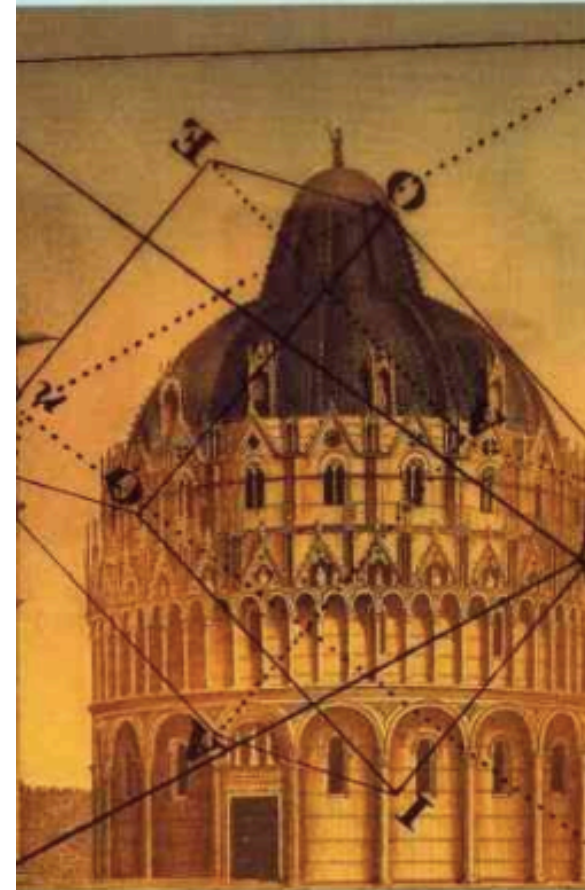
Hall, E. T. (1966) *The Hidden Dimension*, New York: Doubleday,



Man's evolution has been marked by the development of the "distance receptors"—sight and hearing. Thus he has been able to develop the arts which employ these two senses to the virtual exclusion of all the others. Poetry, painting, music, sculpture, architecture, the dance depend primarily though not exclusively on eyes and ears. So do the communications systems which man has set up. In later chapters, we shall see how the differing emphasis laid on sight, hearing, and smell by cultures which man has developed has led to greatly differing perceptions of space and the relations of individuals in space.

(Hall, 1966:40)

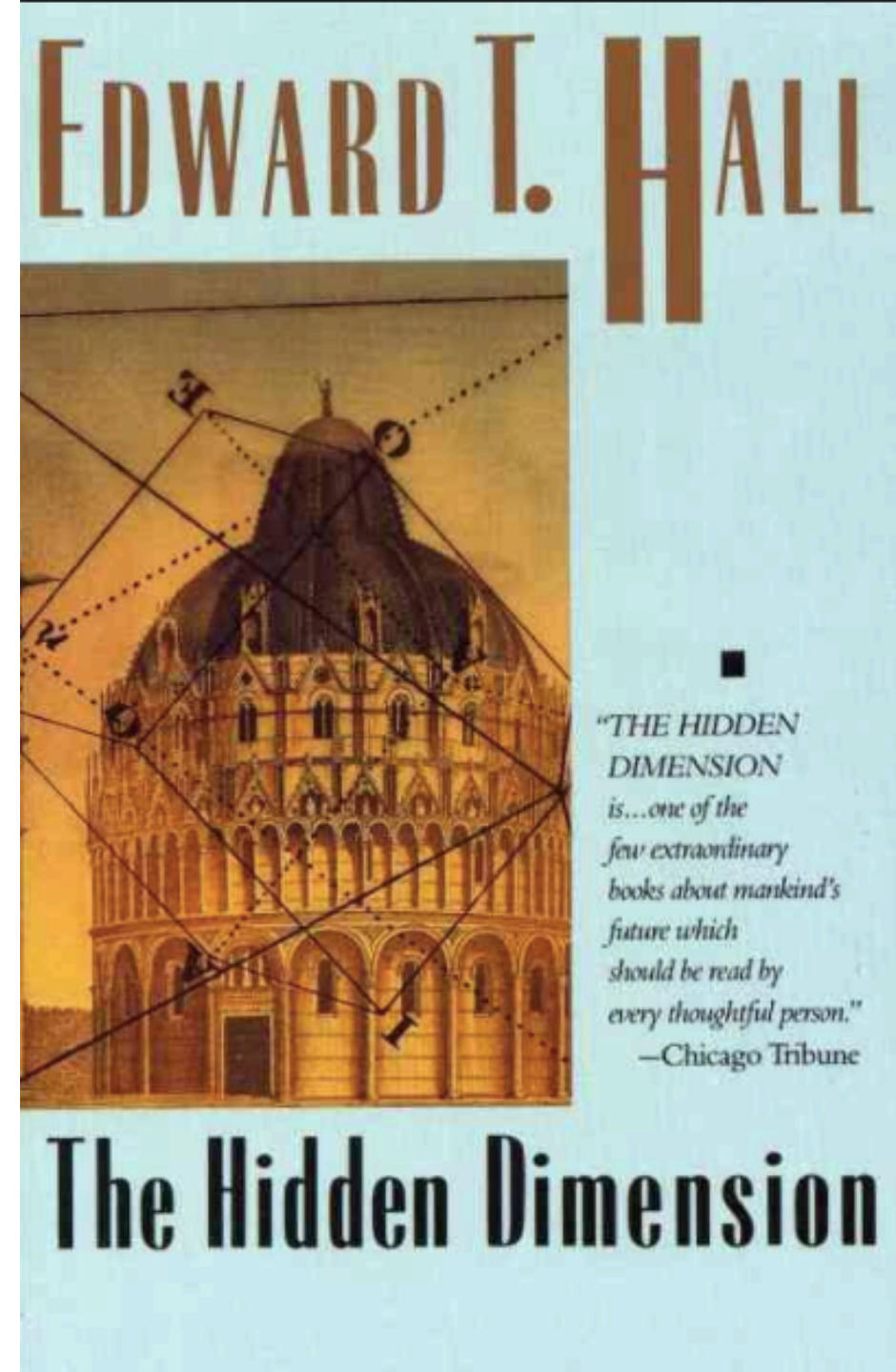
EDWARD T. HALL



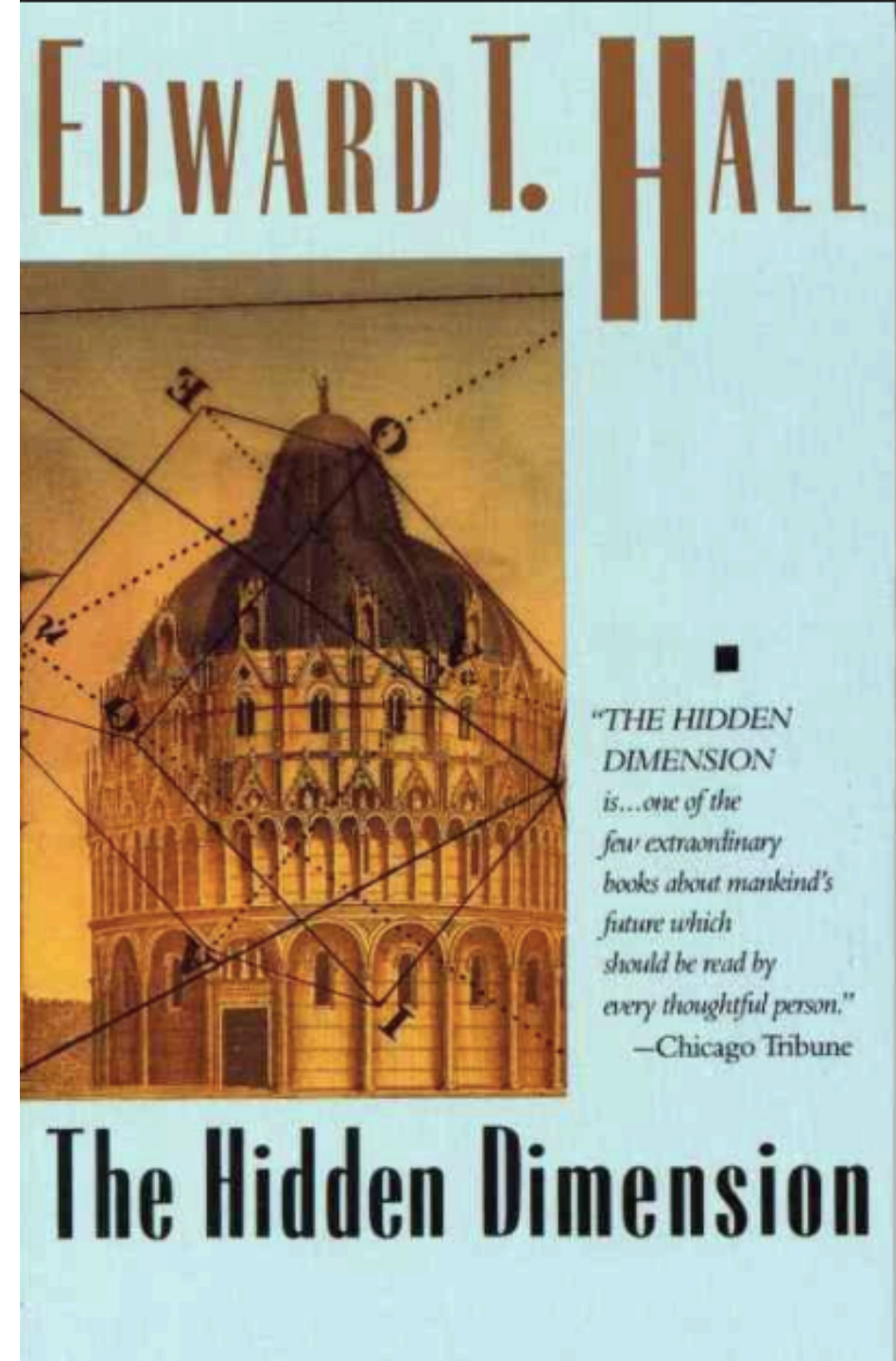
■
"THE HIDDEN DIMENSION is...one of the few extraordinary books about mankind's future which should be read by every thoughtful person."
—Chicago Tribune

The Hidden Dimension

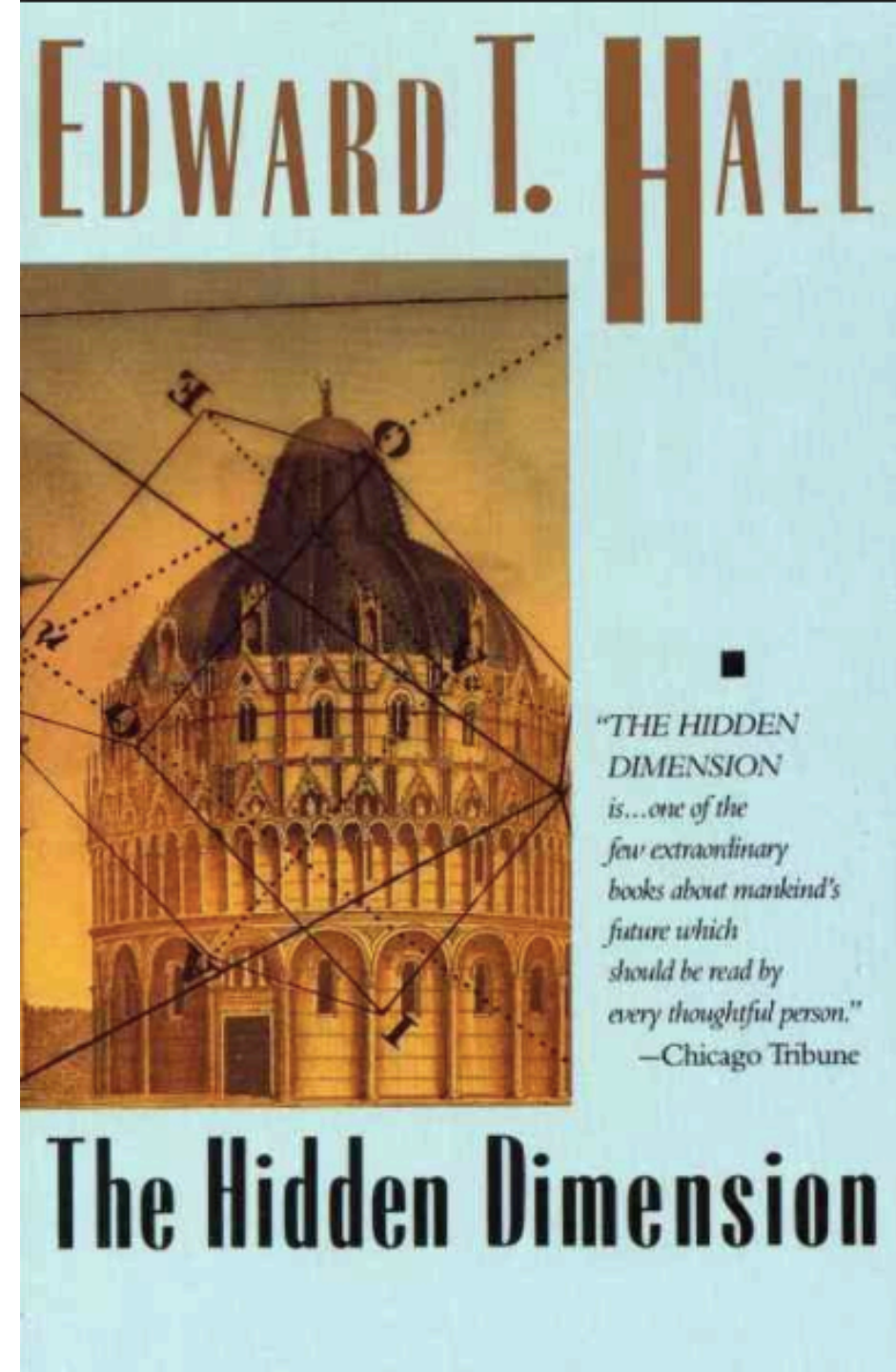
4 Proxemic zones of distance



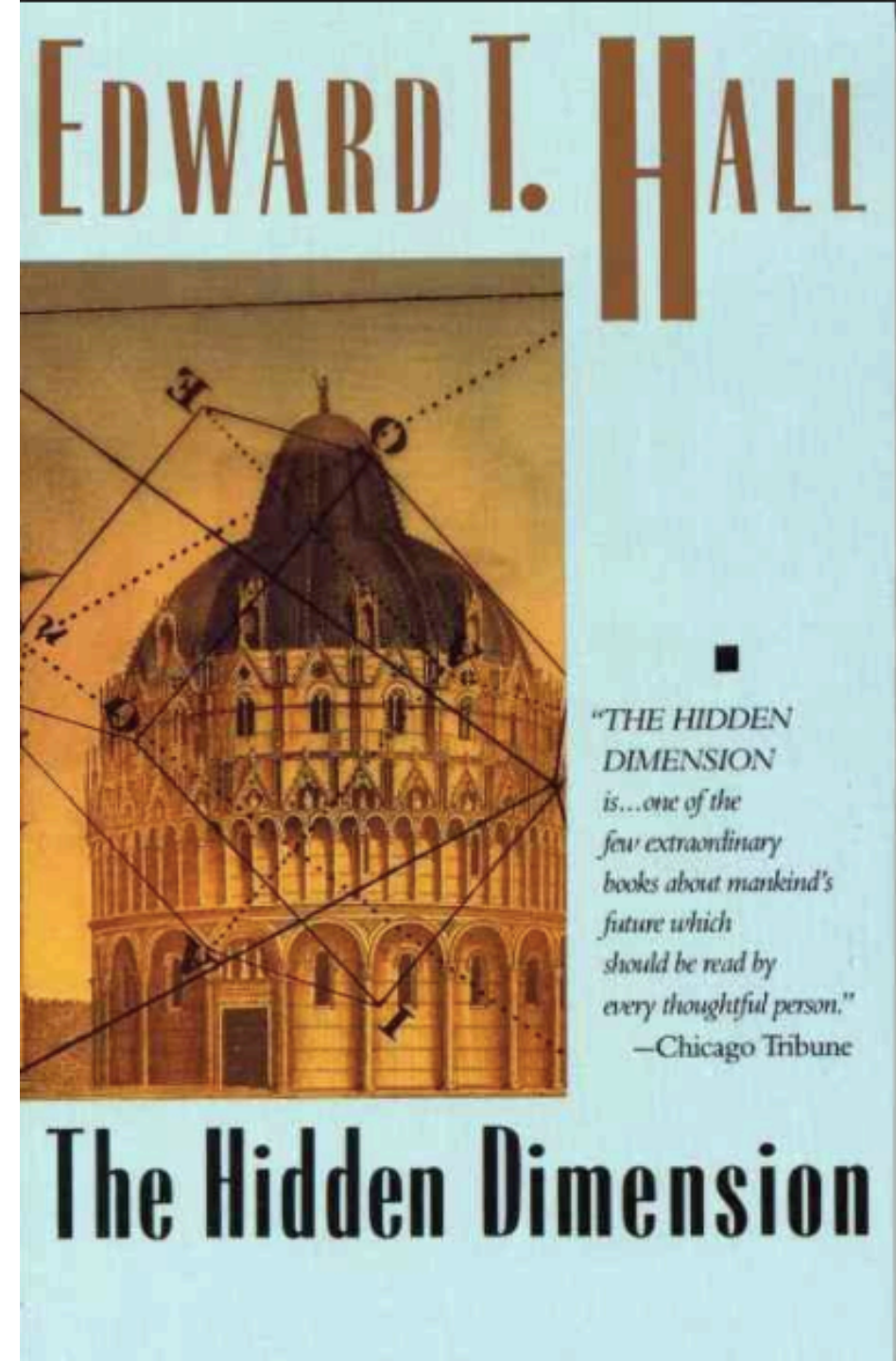
Intimate Distance
(0 to 18 inches).



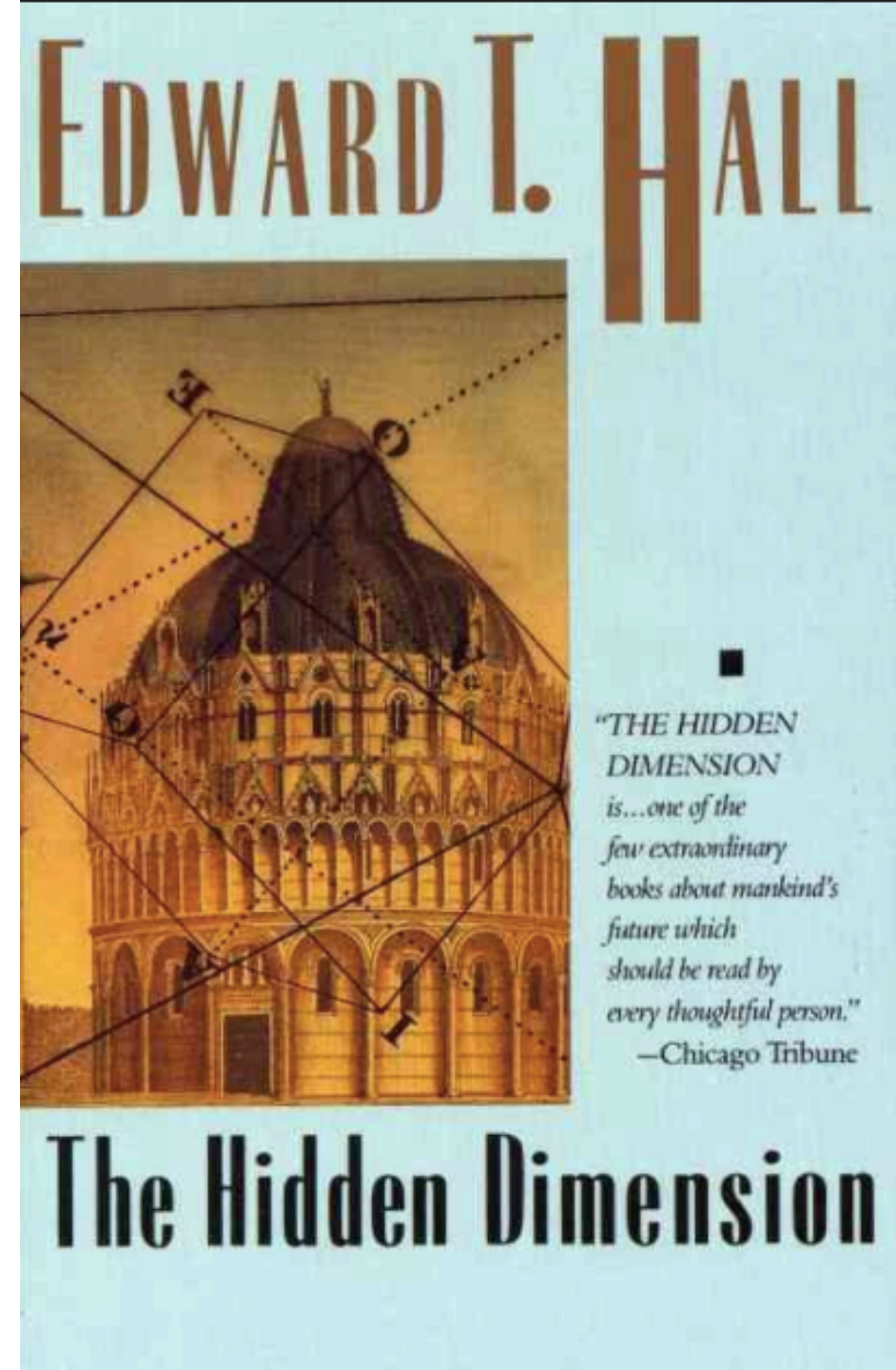
Personal Distance
(18 inches to 4feet).



Social Distance (4 to 10 feet).



Public Distance
(10 feet to infinity).



Animal space



Cross Cultural space
Heart(h)



THE PRODUCTION OF SPACE

— Henri Lefebvre —



TRANSLATED BY
DONALD NICHOLSON-SMITH

Henri
Lefebvre
The
Production
of Space

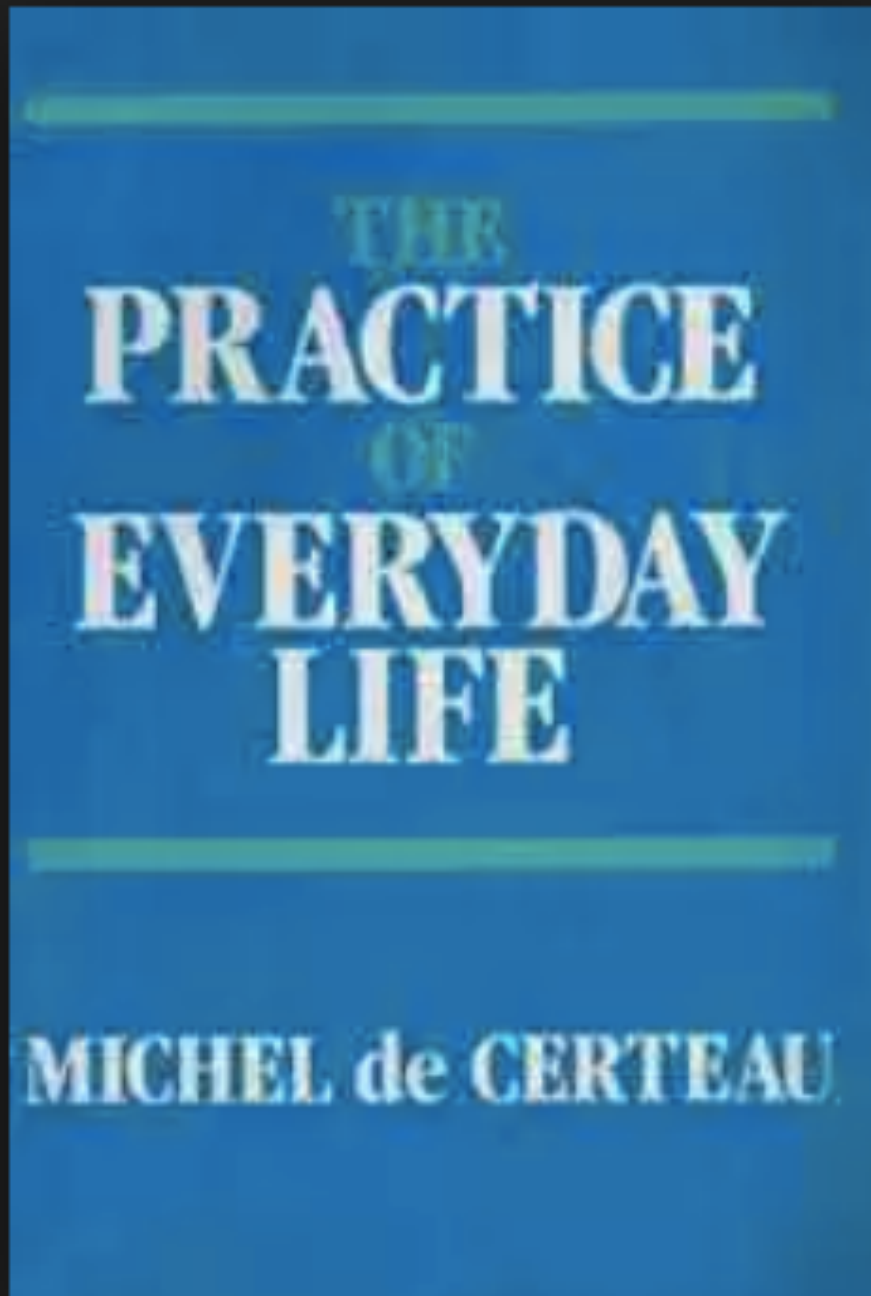
THE PRODUCTION OF SPACE

— Henri Lefebvre —

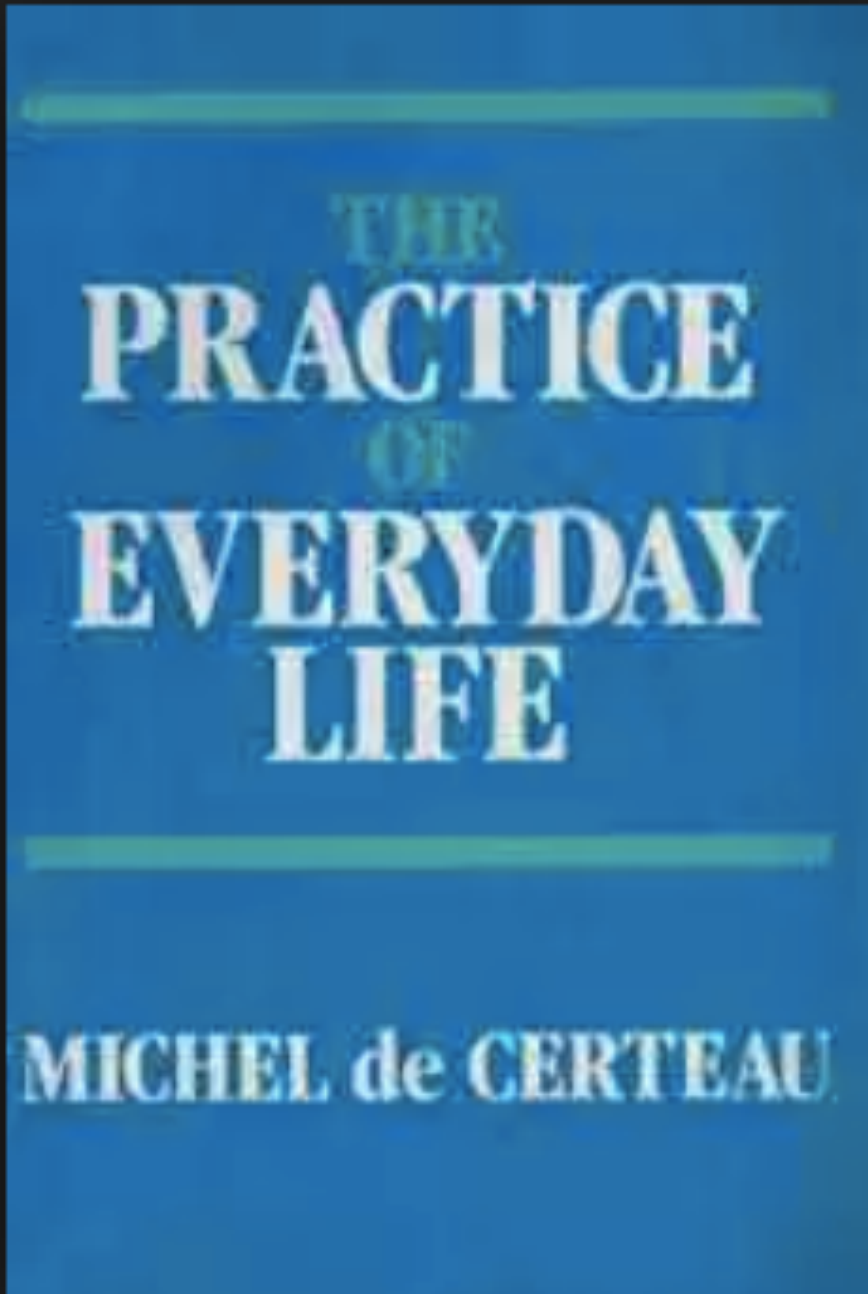


TRANSLATED BY
DONALD NICHOLSON-SMITH

(Social) space is a (social) product [...] the space thus produced also serves as a tool of thought and of action [...] in addition to being a means of production it is also a means of control, and hence of domination, of power. (P26)



A System of Urban Semiotics



The design of a public space should enhance social comfortability, whereby individuals will feel more comfortable and will be more likely to interact socially (De Certeau, 1974).

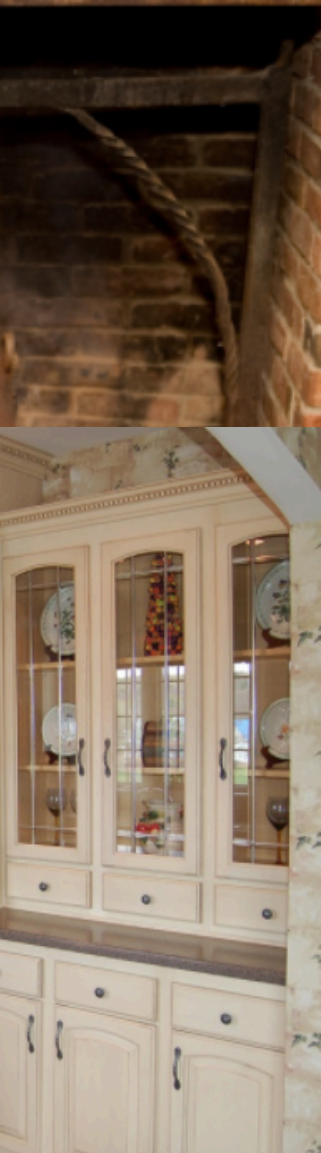
Supermodernity

Augé, M (1995) *Non-places : introduction to an anthropology of supermodernity*. London : Verso



Urban Filaments

triple 'decentring'



Urban Filaments

triple 'decentring'



Urban Filaments

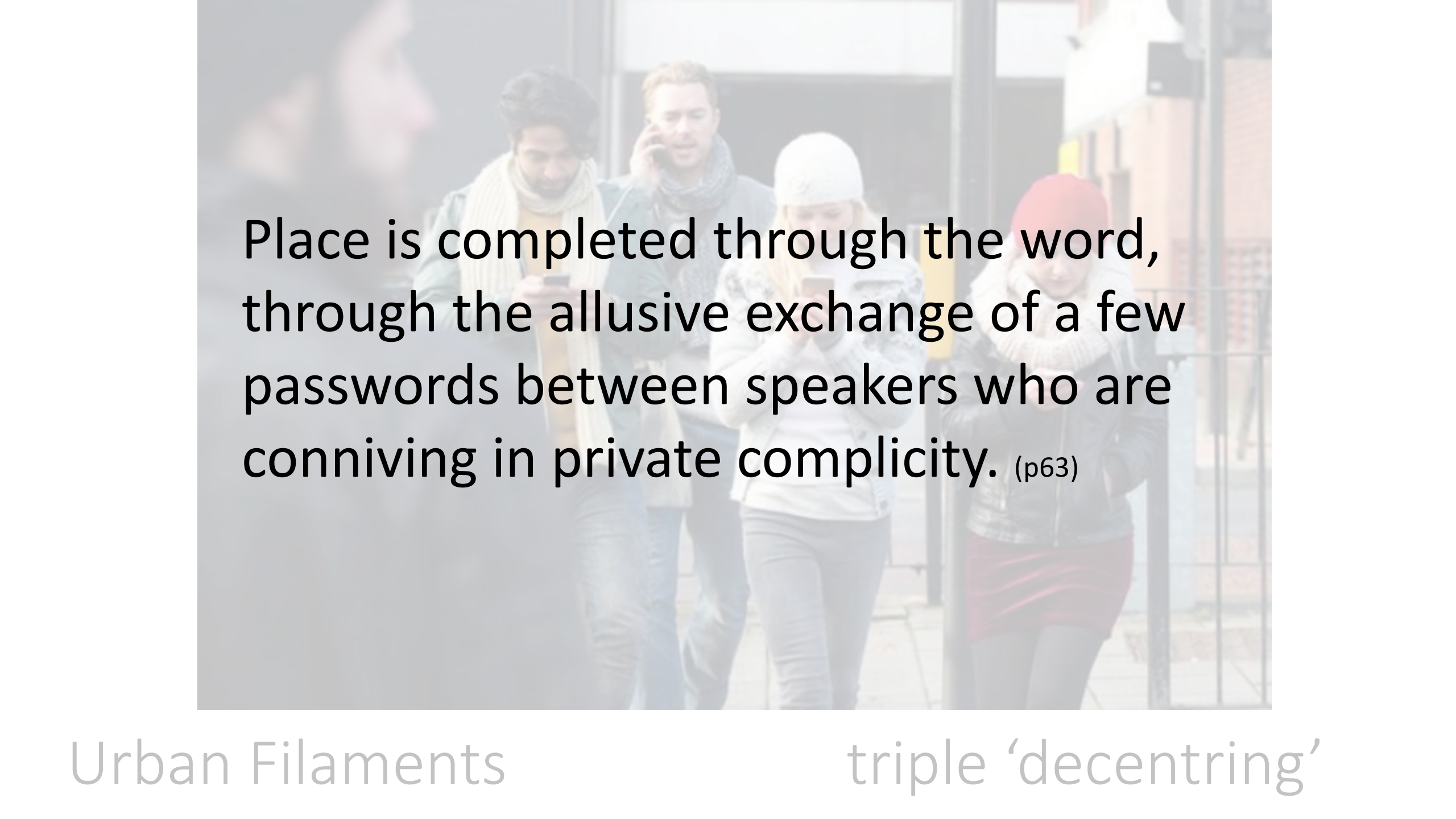
triple 'decentring'

- Globalisation
- Urbanisation
- Frontiers
- Architecture
- The here and now



Urban Filaments

triple 'decentring'



Place is completed through the word,
through the allusive exchange of a few
passwords between speakers who are
conniving in private complicity. (p63)



*Place can be defined as relational,
historical and concerned with identity.*

Non-places



Narrative “transforms spaces
into places and places into
spaces”

Merleau-Ponty (1945) in Phénoménologie de la perception (The Primacy of Perception)

Tom Hanks
Catherine Zeta-Jones

The Terminal

Life is waiting.



Catherine Zeta-Jones *Thelma*

The *tru*

The average man today - this is especially true of women – along with almost all men in archaic and backward societies, is a whole; his entire being is affected by the smallest of his perceptions or by the smallest mental shock. The study of this ‘totality’ is therefore crucial in dealing with all but the elite of our modern societies.

(Mauss, in Augé, 1995:17)

(Mauss, in Augé, 1995:17)

Life is waiting.

società

Space and Place- Negotiated according to

Practice

Poetics

Politics

Memory

Narrative

Movement

Human emotions and senses

Cognitive mapping

Spaces change depending on how you encounter them

